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Opera in the Family Hapsburg.

[Concluded from page 170.]

And now again to B—r's list of the private "family" performances.

1722, January 17 and 24. "Alvida," comedy and ballet, performed by the nobility at court.

1724, May 16 and 18. "Eurysteo," musical drama in 3 acts. Text by Zeno, music by Caldara, with three ballets, music by Matheis.

Is it asked, how came Vienna,—instead of London, which latter city had the greatest dramatic composer of his age, thirty-five years long giving her new works on an average one a year,—to be during all the second half of the last century at the head of the world's music. Let an answer be found in the list of performers in "Eurysteo," as given in the imperial palace.

ACTORS AND ACTRESSES IN [THE DRAMA.]

Ismene.....the Italian Countess Orsini.
Eugenia.....Judith, Countess of Staremburg.
Aglaida.....Joseph, " " Berg.
Ormonte.....C. Joseph, " " Gallerati.
Ciseco.....Carl, prince of Savoy.
Elearco.....Ferdinand, Count Harrach.
Glaucia.....Peter, Marquis Stella.

FIRST BALLET.

Rosalie, Danced by.....Countess Thurn.
Christine....." Salm.
Joseph....." Henkl.
Antonia....." Sinzendorf.
Carl.....Count Salm.
Anton....." Strasoldo.
Joseph....." Zobor.
Christian....." Westendorf.

SECOND BALLET.

Ledy, the Archduchess Maria Theresa (b. 1717).
Eleonora.....Countess Goes.
Joseph....." Fünfkirchen.
Isabella....." Styrum.
Francisca....." Thürheim.
Frederick.....Count Schlick.
Franz....." Schrottenbach.
Wenzel....." Bernier.
Cæsar....." Capitani.

THIRD BALLET.

Maria Theresa, Archduchess Maria Anna (b. 1718).
Amalia.....Countess Althan.
Anna....." Serbelloni.
Wilhelmine....." Souche.
Sophie....." Wrba.
Carl.....Count Althan.
Leopold....." Kinsky.
Peter....." Rofrano.
Carl....." Cobenzl.
Sigmund....." Kherenhüller.

ORCHESTRA.

Harpichord.....Ferdinand, Count Pergen.
Flute.....Ludwig, " Salaburg.
Bassoon.....Ferdinand, " Cavriani.
".....Constantine, Baron Digher.
Contrabass.....Adam, Count Losy.
Violins.....Christian, Prince Lobkowitz.
".....Ferdinand, Count Lamberg.
".....Christian, Proskau.
".....Carl, " Apremont.
".....Joseph, " Stubenberg.
".....Carl, " Natal.
".....Christoph, " Pertusati.
".....Casimir, " Werdenberg.
".....Octavius, " Piccolomini.
".....Franz, " Pächta.
".....Michael, " Casari.
Theorbo.....Adam, " Quertenberg.
Oboe.....Count Truchsess von Zeil.
".....Siegfried, " Count Lengheim.
Violoncello.....Johann C., " Hardegg.
".....Sigmund, " Herberstein.
".....Johann B., " Pergen.

Thus every performer, whether singer, dancer

or player of an instrument, belonged to the highest nobility of the Emperor's dominions. With such a nobility, and with such an imperial family, is it strange that music should flourish? Especially in an age when there was no public for the higher music, as we understand the term, but when that kind of enjoyment was a luxury of the high born and wealthy, and when composers depended upon Mæcenases for encouragement?

1729, March 2. "Sesostri," tragi-comedy in 3 acts. Music by Porcile, performed at court by the nobility.

1735, Carneval. "I Cinesi," a prologue to a ballet; text by Metastasio; music by Reutter; performed by the archduchesses Maria Theresa and Maria Anna, and ladies of the court.

During the same Carneval, another "Introduzione d'un ballo," text by Metastasio, music by Caldara, was given, by the two young archduchesses and the Countess Fuchs.

Same year, Aug. 28. "Le Grazie vendicate," Serenata, text and music as above, performed privately in the Favorita palace, by the two archduchesses, prince Charles of Lorraine, and a lady and gentleman of the court.

Oct. 1. "Il Palladio conservato," in 1 act—Metastasio and Reutter—on the Emperor's birthday, also in the Favorita, by his two daughters and Countess Fuchs.

1740, Oct. 1. "Il Natale di Giove," in 1 act, text by Pasquini; music, Bono; performed in the same place, on the Emperor's birthday, by his two daughters, Prince Carl of Lorraine, and a lady and gentleman of the court.

1740. "Attilio Regolo," text by Metastasio, was written for the Emperor's nameday, Nov. 4, but was not performed, owing to his decease on the 20th of the preceding month.

Unlucky as, upon the whole, Carl VI. had been in the wars he had undertaken, he had succeeded in the great enterprise of his reign, namely in having, on the failure of male heirs to the German branch of the Hapsburg family (through the death of his infant son Leopold, Nov. 4, 1716), his eldest daughter recognized by Europe as the inheritress of the family titles, powers, dignities and what not?—i.e., the right of succession confirmed to a female,—and thus Maria Theresa became the head of the Austrian monarchy.

She and her sister Maria Anna had for husbands Francis and Carl, sons of Leopold Joseph, duke of Lorraine—the elder, Francis, taking that title in due course, adding to it that of Grand Duke of Tuscany, and, after the death of Carl VII., becoming by election, Francis I. Emperor of Germany.

The two archduchesses had been thoroughly trained in music—strange if they had not been—by Wagenseil on the harpsichord, and by Nacini in singing. We have already seen their names as vocalists in many of the pieces above named. In 1739, while in Florence as Grand Duchess of Tuscany, Maria Theresa sang a duet with Senesino, who after the break-down of the

two Italian operas in London, had returned to Italy, and according to the reports of that day, her part was executed in such style as to draw tears from the old eunuch's eyes. Tears from the eyes of him—the cunning, revengeful old Italian—who had just come from his pleasant work of aiding in Handel's ruin—do not infallibly prove that the reigning princess was indeed a very great songstress—but there is proof enough from other sources that she did both her masters honor. Maria Theresa's accession to the throne guaranteed to her by the pragmatic sanction, she being then but twenty-three and a half years old, was the signal for the Elector of Bavaria the King of Poland, the Elector of Saxony, the King of Spain, and above, all, Nutshell Carlyle's, spotless, honorable and high-minded hero, Frederick II. of Prussia, to invade and seize her territories. Little time had she for music during those first years of her reign, engaged publicly in defending her realms, attacked thus from all sides, and privately with her almost annual infant. For she gave to Austria an archduke or archduchess in 1737, 8, 9, '41, 2, 3, 5, 6, 7, 8, '50, 1, 2, 4, 5 and 6, in all sixteen, several of whom, however, died in infancy.

Hence the first festive performance noted by B—r, which belongs to this article, was upon Jan. 8, 1744, upon occasion of the marriage of the archduchess Maria Anna to Carl Alexander of Lorraine. "Ipermestra," musical drama in 3 acts, with dances. Text by Metastasio, music by Hasse and Holzbauer (ballet) Metastasio says of it, "Esecuto da grandi e distinti personaggi a loro privatissimo trattenimento; ma poi rappresentato da musicisti e cantatrici nel gran Teatro di Corte." (Executed by great and distinguished personages for their own most private entertainment; but afterwards by the singers and songstresses upon the great court stage).

1749. "La Danza," a cantata for two voices; text Metastasio, music Bono; sung for the first time in presence of Francis and Maria Theresa by a lady and gentleman of the court.

Same year, Nov. "Augurio di Felicità," festive piece, at Schönbrunn—same authors—for the nameday of Elizabeth, Maria Theresa's mother; sung by her (the latter's) daughters, Maria Anna, Christina and Elizabeth, aged respectively eleven, seven and six years.

1750, Oct. 15. "La rispettosa tenerezza," a dramatic sketch,—text, Metastasio; music, Reutter—sung on Maria Theresa's nameday, by the same three young archduchesses.

This Reutter is the same who brought Joseph Haydn a few years before from the country to sing in the imperial chapel.

1751, April. "Il Re pastore," musical drama, 3 acts; text, Metastasio; music, Bono; performed in Schönbrunn by the nobility.

1752. "L'Eroe Cinese," musical drama, 8 acts, same authors, on the birthday festival of the Empress at Schönbrunn, by young gentlemen and ladies of the court.

1754, Sept. 24. "Le Cinesi," dramatic piece,

Metastasio, music Gluck, performed at Schlosshof, residence of the prince of Sachsen Hilburghausen, during a visit of the Emperor and Empress there. The ballet in the piece was danced by two of the young archduchesses and a lady of the court.

1754, December. "*La Corona, Tributo di rispetto e d'amore*," Metastasio, music, Reutter. Birthday of Emperor Franz, sung by three of his daughters.

1755, May. "*La Danza*," dramatic sketch by Metastasio and Gluck—introduction to a ballet danced by the ladies of the court, sung by the famous Gabrielli and a Signora Friberth at the summer palace of Laxenburg, near Vienna.

1755. "*La Gara*," dramatic sketch, same authors, on occasion of the birth of Maria Antoinette (Nov. 2), in the Empress' private apartments, sung by archduchess Marianna and two ladies.

1756. "*Il Re pastore*" again.

1757. "*Il Sogno*," dramatic sketch, Metastasio and Reutter, in the private rooms of the Empress, by Marianna and two ladies.

1762. "*Atenaide, o vero gli affetti generosi*," dramatic sketch, by Metastasio and Bono, written for and rehearsed by five daughters of Maria Theresa, but the performance was prevented by the illness of Elizabeth.

1764. "*Egeria*," dramatic festive piece by Metastasio and Hasse, performed, on occasion of archduke Joseph being crowned King of Rome, by four of his sisters. His brother Leopold, now 17 years old (afterwards his successor as Emperor) danced the part of Cupid.

1765, Jan. 23. "*Il Parnasso Confuso*," dramatic piece by Metastasio and Gluck. This was performed in Schönbrunn, during the festivities on occasion of Joseph's marriage with the Bavarian princess, Theresa Josepha, by his sister Maria Elizabeth, (Apollo), Maria Amalia, afterwards Duchess of Parma, Maria Joseph, afterwards Queen of the Sicilies, and Maria Caroline, afterwards the notorious Queen of Naples, (three muses). [But Gerber differs from B—r in the notice of this piece.]

Same year, "*La Corona*," by Metastasio and Gluck, was rehearsed by four of Maria Theresa's daughters, (all sopranos) but the sudden death of their father, Francis I., Aug. 18, prevented the performance.

Everybody who has read Austrian history of that period, knows how the Empress took the death of her husband to heart, and no one can be surprised that with "*La Corona*" B—r's list closes.

Seventeen hundred and sixty-five! Handel, who for a generation towered as grandly above all contemporary composers of Italian opera, as now for three generations he has above all composers of oratorio, had been dead some six years. Mozart was a child of nine years, astonishing the musical world by his precocity. Joseph Haydn was overwhelmed almost with the multifarious duties of chapelmaster to Prince Esterhazy—which place he had now filled for five years; and Gluck, while composing the regular Italian operas for the imperial stage, had three years before (April 5, 1762) produced one shockingly irregular—Orpheus and Eurydice—but which of all up to that time, by any composer, is the only one now to be heard.

Joseph II., now 24 years old, and associated with herself by his mother in the government, can hardly be expected amid the cares and duties of State to learn music anew, or to give up at once the school in which he has been educated, for one which did not yet exist—and which was not really developed until the child Mozart had become a man, twenty years later.

A. W. T.

Professor Wyld's second Lecture at Gresham College.

(Continued from page 171.)

Last Monday I commenced my series of lectures with a discourse on "Form in Musical Composition." Although the subject is not nearly exhausted the lecture this evening will necessarily bring the series to a conclusion in this term. I intend, therefore, to resume the subject on a future occasion, and will proceed now only so far as time permits. My object, as expressed at the commencement of my first lecture, is to show that the art of musical composition is an "imitative art," that the highest flights of genius, the most exalted conceptions of the beautiful, are only of use to the patient art laborer, to the imitator of acknowledged models of form and design; who, fluent in the power of expressing his conceptions, experienced and felicitous in the art of construction (by the exercise of his powers of imitation), becomes free to transmute the conceptions of the beautiful when they present themselves to his mind, and to convey to us such glimpses of ideal beauty as incline us to believe that inspiration is everything, and that art has little or nothing to do with the effect which in so remarkable a degree charms us. To show how art is necessary to the composition of music, I likened the power of expressing the beautiful through it to that required by a painter or sculptor, who wished to create a form of supernatural beauty which he had seen in a vision. I showed how the unskilled artist would merely exhibit his incapacity of expression, in any attempt at describing the form he had seen, whilst the skilled artist, competent to delineate whatever he saw, or conceived, would, when more than natural beauty was revealed to him, produce a work as far above all his other works as the beauty revealed to him was above that of an ordinary kind. In like manner I showed that conceptions of the beautiful in music would be of more or less use to a composer, according as he possessed more or less knowledge of art.

Of the various forms which musical composition has assumed, I showed that the "Song Form" was the earliest (not considering Gregorian chants as having any form); after which was invented the "Strict Fugue" or "Canon," out of which arose a form still adopted at the present day; then the "Motet Form," in which a "canto fermo," or plain-song, was selected and counterpoint added, from which originated our present "Part Songs," or harmonized airs for several voices, not Fugato, nor in Canon. We now come to the next form which sprang into use after the above, viz.: Recitative, "Musica parlante" or "speaking music." The use to which this form of music was applied, or rather the object of its invention, was to ally music to poetry without destroying the symmetry of the verse, as was the case in canons, or strict fugues and early motets. A poet's idea of what was beginning to be left as a want in musical form at the end of the sixteenth century, in order to unite music to poetry, may be gathered from the following extract from Doni's work on the Dramatic Art, printed and published at Florence:—"At the latter end of the sixteenth century, during all the rage for fugue, elaborate contrivance, and the labored complication of different parts without rhythm, grace, melody or unity of design, the lovers of poetry were meditating the means of rescuing her from musical pedants, who, with a true Gothic spirit, had loaded her with cumbrous ornaments, in order, as was pretended, to render her more fine, beautiful, and pleasing, after having fettered, maimed and mangled her." "Now, this is most likely the Phillipic of a rhyme-monger, but there is no doubt that poetry was sacrificed in all the "Musical forms" adopted up to the time alluded to, viz.: in the canon, fugue, and motet form, in fact in every form, except in the early "Song Form;" and as that could not accommodate itself readily to variable kinds of verse, it did not prevent the want being felt of a "form" to which we are about to allude, viz.:—the recitative, "Musica

parlante," or speaking music. The prevalent idea at the end of the sixteenth century, doubtless, was that the supposed lost art of allying music to verse, as practised by the Greeks, could be recovered. This, by the way, has always been a hobby in all musical periods; people will never be convinced that music, as practised by the Greeks, was not worth preserving. The recitative form was thus an invention intended to make up and atone for this supposed lost art. Giovanni Battista Doni, a learned writer, to whom I have before alluded, and who published his work in 1763, says in his dissertation on the origin of stage singing, that the beginning of the seventeenth century was the era of musical recitation on the public stage at Florence. In this city resided Signor di Verno, an accomplished nobleman, particularly attached to the study of antiquity and to the theory and practice of music, to which he had applied himself for many years so closely that he became, for the time in which he lived, a correct and good composer. His house was the constant rendezvous of all persons of genius, and a kind of flourishing academy, where the young nobility often assembled to pass their leisure hours in laudable exercises and learned discourses, but particularly on musical subjects. Amongst this company sprang up a laudable desire to recover that art, of which the ancients related such wonders; and, it was particularly wished, in order to obviate the objections advanced (viz., that the present forms of music destroyed the poetry to which it was allied) that some species of "Cantilena or Melody" should be tried, by which the sounds should not be rendered unintelligible, nor the verse destroyed.

And so Vincenzo Galilei (encouraged by the Florentine nobleman to whom I have alluded) was the first who composed "cantilenas" for a single voice, having modulated that pathetic scene of Count Ugolino, written by Dante, which he sang himself to the accompaniment of a viol. After this he set in the same style the Lamentations of Jeremiah, which he performed before a devout assembly. Nevertheless, some persons (Doni naively remarks) laughed at the attempt to set the "Lamentations" of Jeremiah to music. It was this same Florentine nobleman who, in conjunction with two others, engaged Rinuccini and Peri to write and set to music a drama, which was privately performed in 1597, and entitled "Dafne." This is the first work of the kind of which we have any record. It was the commencement of opera, a drama wholly set to music, in which the dialogue was neither sung in measure, nor declaimed with music, but recited in simple musical tones, which did not amount to singing and yet was different from speech.

Now this kind of music (recitative) must not be confounded with that kind of chant, to which metrical verses were sung by the early minstrels. These minstrels were the successors of the ancient bards, and were called by our Teutonic ancestors "Scalds," which means "Smothers" and polishers of language. The origin of their art was attributed to Odin or Wedin, so ancient was it. There is no doubt that poetry with them was everything and music merely an inflexion of the voice, which we may designate a chant, and most likely was used over and over again, in fact, as often as there were verses to sing. Indeed how could epic poetry derive advantage from music? A poem like the *Iliad* or *Æneid*, if set to music, could not be sung on lengthened tones. It is only lyric poetry—ancient or modern, consisting of short effusions of passions or sentiment, that is capable of being set in measure, or to any lengthened tones. A narrative so sung, like the epic poems of the ancients by the bards, would have been utterly unintelligible unless sung, as we suppose they were, to a simple chant. When you hear therefore of poems being sung to music, previous to the invention of the recitative form, you will understand that speaking music of those days is not identical with that of the sixteenth century. Pulci, who is said by Crescimbeni to have sung his *Morgante Maggiore* at the table of Lorenzo di Medici in 1460, and is sometimes spoken of as a recitative singer, sang only like

the earlier bards or harpsodists, that is to say, he sang his poetry to a kind of chant.

Immediately after the invention of recitative, musical dramas were publicly performed. One called Euridice is supposed to be the first, or at all events the first of which we have any record. The libretto, or drama was written also by Rinuccini, and the music is composed by Peri and Caccini. It was performed at Florence in 1600, on occasion of the marriage of Marie de Medicis to Henry IV. of France. The poet, in his dedication to this work, which was printed, says:—"It is generally imagined that the tragedies of the ancient Greeks and Romans were entirely sung; but this noble kind of singing was not revived, or even attempted to my knowledge by any one until now; and I used to think that the inferiority of our music to that of the ancients was the cause, till on hearing the compositions of Jacopo Peri to the Fable of Daphne I wholly changed my opinion. This drama pleased so much that I have been encouraged to produce Euridice." The only copy of this opera that was to be met with used to be in the library of the Marchioness Benuccini, a descendant of the author, at Florence. The recitatives in this work formed the models of subsequent composers of early Italian operas, as well as of Lulli. Figures are to be found over the Bass notes, as we use them, to express that to the Bass are to be added sounds at the intervals indicated by the figures. In these early operas there was very little form of composition, besides the recitative form; the recitative was not used as an introduction to a song, quartet or chorus, but was the Alpha and Omega, the beginning and end, the sum and substance, of the opera. I purpose now to give a few specimens of early recitative, which, according to what I have just said, will also serve as an example of what opera was in those days.

(Illustrations of early recitatives.) The only melodic phrase in the "Song form" found in the opera of Euridice is contained in a bit of symphony at the commencement. The orchestra (according to Peri, who took part in the performance) consisted of a harpsichord, a guitar, a viol di Gamba, and a large lute, placed behind the scenes.

In modern operas the recitative is the dialogue set to music, which is usually succeeded by a melody, or ensemble, to which the lyric verses are allied. At the present day an opera audience gets impatient in listening to long recitatives and are anxious to hear the melodies which follow. As lately, however, as Gluck's time, the greatest interest was centred in recitative, and the same cry was heard as when recitative was first invented. "It is the music of the Greeks restored," shouted a Parisian audience after hearing Gluck's *Orfeo* and other operas. (Illustrations of Gluck's recitatives.)

The recitatives of Gluck are doubtless very fine, in fact the recitatives and choruses constitute the greatest attraction in his operas, and are superior to the melodies, arias and other pieces. Gluck's first opera was performed in Paris. Representations take place occasionally up to the present time, particularly in Germany and France; but the difficulty of finding singers with great declamatory powers renders Gluck's operas difficult to produce.

In general, singers of the present day only look for arias, songs, or ballads in an opera; they do not excel in declamatory powers, and consequently prefer that which they can master more easily, and which is more agreeable to their tastes.

When Richard Wagner, the "composer of the future" (as he is styled by his opponents), has succeeded in making the musical world appreciate his theories, then it may happen that "melody" will be less cared for in operas; and recitative music, capable of expressing the various passions and emotions of the dramatic characters, usurp its place. Provided music in "recitative form" could be written to equal that of Gluck there would not be much cause for regret, if English composers of the present day would forego introducing so many ballads and songs in their operas. For, good recitative music is far superior to vulgar tunes, to be met with in modern Eng-

lish operas. The recitative style has also been introduced in instrumental music, but I cannot recall any instance of its being employed by any earlier writer than Beethoven, who has introduced it in several of his works. The greatest of all his great works, the Choral Symphony, contains several recitative passages, not only in the choral parts, which would not excite notice, but in the instrumental. The beginning of the second movement, in which the double basses play so prominent a part, is chiefly in the recitative style. In the same composer's sonata for pianoforte, in D minor, Op. 27, the recitative style is used with singular effect. The D minor sonata is one of Beethoven's favorite works, and in order to give you an idea of instrumental recitative, I intend to offer it to you as an illustration. (Illustration, Sonata in D minor, Beethoven.) Mendelssohn, imitating Beethoven, has also introduced "recitative" into the only sonata he has written for the Pianoforte "Solo," although the so-called Fantasia in F sharp may justly be entitled a Sonata. Spohr likewise has not omitted to show his skill in this form of composition, and in his Concerto Dramatico for the violin has introduced recitative with great propriety and effect.

The first written operas contained, as I have mentioned to you, little else besides the recitative form of music. But, in order that you may not be misled, I must remind you that, although I have given the year 1600 as the date of the first opera, or work in "Stilo rappresentivo," or recitative, long previously, there were performed "Masques" in which songs, canons, and motets, species of composition which I have before explained to you, and well known and studied prior to the invention of recitative, were introduced. Thus Sulpitius, in his dedication of Vitruvius, speaks of a tragedy that was recited and sung at Rome in 1480. In 1560 there is a record of a so-called opera performed for the entertainment of Henry III. of France, on his return from Poland. These and other recorded performances of opera have led many people to conclude that recitative is not so modern a style as I have described; but these opera performances were "Masques" or plays, in which all the then known forms of composition in vogue were introduced, but contained no recitative which, as it enables the drama to be sung throughout, forms what we call the grand opera. Time will not permit me to give you a specimen of all the great improvers of operatic music up to the present time. I will select a few illustrations of the modern style of opera and defer to another opportunity giving you examples of the gradual advancement of this style of music. I have said enough to show you when, and why, the form of recitative was invented, and how it forms often the introduction to modern arias and songs. (Illustrations, opera music.)

Although I am obliged to conclude my present series of lectures, I intend, as I before stated (instead of finishing the subject I have selected this term), to continue it on another occasion, and to introduce to your notice several other forms of composition, such as the "Rondo" and the Sonata forms, etc., etc., used principally in instrumental music. The "form" for vocal music is simpler than that which is generally adopted for instrumental. Vocal music was cultivated, as I have shown you, long before instrumental music. All the compositions of an early date, which have been preserved, are for voices; although the first mention of music in historic writings is that of instrumental music. Even at the present time vocal music is more generally cultivated than instrumental. The system of class singing (introduced by Wilhelm and now taught by nearly every village schoolmaster) has been the means of enabling a multitude of persons with small attainments to take part in vocal music, who would otherwise never have succeeded in mastering the difficulties of any musical instrument. The difficulty of playing upon an instrument is far greater than that of singing on the system I have mentioned, but still greater is the difficulty of understanding instrumental music compared with vocal. Now if you would understand instrumental music, a knowledge of form is absolutely required. Do you take a delight in hearing the sonatas and in-

strumental trios and quartets of Haydn, Mozart, Beethoven, Spohr, and Mendelssohn? With the knowledge of the form in which these works are written your delight would be increased amazingly. Do you admire the symphonies of these composers, and are you struck with the power and variety of effect produced by the performance of their great tone-pictures? Study the "form" and behold opened to you a new field of admiration! What trouble some people take at the present day in acquiring a reputation for being connoisseurs of music and the fine arts, but who are content to remain in ignorance of that in which their beauty consists. Philip, of Macedon, asked his mentor, Aristotle, what he could do in order to be thought a good musician; the curt reply was "Become one." If you ask me, as your mentor, how you are to become one, my reply is, "Study form in musical composition!"

Finally, I wish to remark that it has been said, "Art is a sacred thing." So indeed it is, and yet there are to be found some who call music frivolous and useless. Music, like any other gift to man, may be perverted, degraded, allied to unworthy language, scenes and sentiments, or used as a mere display, but its mission is to raise within us lofty aspirations, to purify and refine, to stimulate the mind to action, or dispose it to devotion. No doubt different tastes and sympathies incline to different kinds of music.

The frivolous are satisfied with what is superficial; the intellectual are moved only by what is profound and comprehensive; but, it does not therefore follow that frivolous tastes should be conciliated; although the majority of mankind may be pleased with what is little. On the contrary he alone may be called a true musician who seeks to elevate the mind through the medium of the senses, who strives to instruct whilst amusing, and endeavors to combine pleasurable excitement with mental exaltation.

From a worldly point of view the Fine Arts may be considered as superfluities, in no way contributing to the necessities of human existence. Food, clothing, fire and shelter, it has been alleged, are all that is absolutely required for life; but, if poetry, music, painting, and sculpture do not bring wealth to a nation, or endow it, with greatness; if they do not give stability to its government or confer security on its commerce, they at least tend to its civilization and add ornaments to the structure of society. To those who feel the charm of music, who have proved its healing powers, and moral influence in social life I would say study it as a "science," become acquainted with the "forms" in which it is presented to us by the great composers, and try and disseminate a taste for it; for it is a taste for the pure and beautiful, and it is a means of directing the mind to the study of that from which is derived truth, delight, and mental satisfaction without alloy.

Carl Maria Von Weber.*

* From the *Niederheinische Musik Zeitung*.

Carl Maria von Weber, a Life-Picture. Vol. I., with Portrait. Leipzig, Ernst Keil, 1864. XXXVII, and 569 Pages, in 8vo.

Under the above title has Herr Max Maria von Weber, in Dresden, handed over the first part of his father's biography to the German people, who will receive with joyous expectation a gift which promises to set before their eyes the picture of the life of a composer towards whose magnificent works their hearts and feelings are attracted with undying love from generation to generation. It is our task first of all to inform the readers of these pages, artists and friends of art, what they will find in the book. We will, therefore, begin by explaining what the author intended, and then examine whether, and how he has performed his self-imposed task. The more his book—the fruit of nearly sixteen years of collecting, sifting, comparing, and investigating—differs from other biographical works of our time, in consequence of his notion of what ought to be the fundamental principles adopted in the portrayal of an artist's life, the more incumbent is it upon us to state those principles. We take

the leading ones, in the author's own words, from the preface, which occupies 17 pages. After Herr Von Weber has spoken of the relative position of the son-biographer to the father, he proceeds thus:

"I reflected that the long period which had elapsed since the master's decease, rendered it easier for me than it otherwise would have been, to attain the necessary objectivity, and that it was certainly preferable that true love, with all the dangers in its train, should set about the beloved master's portraiture, than that cool, analytical criticism, or blind enthusiasm should undertake the work, or, still worse, that a professional musician should take up his pen for the purpose. The more eminent such a person was, the more danger would there be for the fidelity of the picture, because: the more marked, profound and original a professional man is in his own peculiar views, the more difficult must it be for him to weigh in a true scale, to measure by an honest standard, his fellow professional. Every acknowledgement which an artist, really enthusiastic in his intentions, extorts from his intelligence in favor of views differing from his own, is, properly speaking, to some degree, a denial of that gospel which has been revealed to him by the god whom we must recognize as the only god.

"Furthermore, I armed myself against the painful feeling of being taxed by the world with too much love in one place, and too little in another, with the consciousness that I had certainly followed the right standard in my heart, though I might, perhaps, have failed to do so here and there in my narrative, and lastly I was also put at my ease, as to my incompetency in musical knowledge, by my views, which continued to grow clearer and clearer, as to the nature of the materials of an artist's and more especially, a musician's biography. Mendelssohn observes, somewhere or other in his Letters, that, if music could be described by words, he would not write another note, and Weber, in a letter to Lichtenstein, says: 'I do not write anything to you about my works, hear them!' and subsequently: 'In the sounds of my songs you will find me again!' Here we have, really, the law for the composition of an artist's biography. The individual man whom, in his works the reader already loves and honors as an artist, such a biography should exhibit as a man.

"Who could be interested in the biography of an artist of whose works we know nothing? It is, therefore, a peculiar and doubtful thing to undertake the analysis, criticism, and so-called explanation of the works of an artist, particularly of a musician, in a narrative of his life. To the reader who has never seen or heard the works all descriptions and analysis convey either no idea at all or a totally false one; for him who knows them, however, the mere mention of their names suffices to call up as clear a picture as his memory will, under any circumstances, allow him to create

"With my adhesion to these views, the work I had to do gained all the clearness of a precisely defined task and consisted in nothing more or less than in my narrating the inward and outward events, which could be positively set forth in the life of Carl Maria von Weber, always in connection with the creation of his works, and then the influence exercised by those works upon the outward world (for it is in the creations of but few artists that the mutual influence of their genius and the listening world is so pregnantly manifested as in Weber's), but without any attempt at their critical illustration or exposition. But a biography may be written in two ways. One way is to compose it so as to facilitate the study of an individual, his deeds, works, and times; in this case, the author will have to add, in the form of notes, appendices, etc., to the continuous and strict exposition of events, as to an extensive topographical sketch of the ground surveyed, notices of all the materials employed, all the sources consulted, all the paths followed for obtaining facts, all the methods adopted to master the subject, so as everywhere to pave the way for the further investigation of every tributary of the principal stream into its most distant ramifications. This form of biography, as agreeing especially with German profundity, is the one which has been cultivated with predilection in Germany, and finds its fullest and highest justification more especially in such narratives as the works of Pertz, Jahn, etc.

"But the other form of biographical productions can boast of equal justification. This form removes

† As the complement of my book in an artistic sense, although constituting a perfectly independent work, there will shortly be published a musically and scientifically arranged catalogue of all the musical productions of C. M. von Weber. It is from the pen of Herr F. W. Jahn, the well-known composer of Berlin, who possesses probably a more thorough knowledge of Weber's compositions than any one else living. I beg to refer my readers to this book, which will on the whole, be treated after the model of Kiechel's masterly work on Mozart.—The Author.

the scaffoldings employed for the erection of the edifice, and puts its veto upon the extension of the latter, presenting the work in a narrower frame, though sharply defined and rounded off. It does not afford the means of studying further the object delineated, but requires that the reader should receive, upon trust, as truly and honestly painted, the portrait of a life which is set before his eyes. Its narrative should flow evenly along, like a stream whose waves, more or less conspicuous, consist of events, and out of whose waters, illustrated by their very origin, the works of the great man whom the book depicts, blossom forth like inspired emanations of the productive power, possessed by the stream of life, like lotos flowers out of the bosom of the all-creating Ganges.

"This form of biographical exposition appeared to me the most appropriate for a life of Weber, whose productions exercise a greater influence by simply appearing than by being studied, and whose existence comprehends so endless an amount of human and professional incidents, pleasure, love, and suffering, that it is particularly fitted for minutely painting the life picture of a noble, much misunderstood and offended man, who was a great artist.

"I felt impelled, too, from the bottom of my heart, to do this—not with the pretentious and bold pencil of history, but with the affectionate carefulness of Gerhard Dow and Tourboux; not in the style of the man's works, but in that of his life; to let the reader wander, travel, laugh and cry, triumph and curse with Weber; sit at his table and with those whom he loved; look over the shoulder of the master at his sitting-table, in the pangs and the delight of production; hear his heart beat when he raised the conductor's staff; watch him when, playing with his children, he crawled in the grass, when he taught his little monkey to dance, and his sporting-dog to retrieve!

"I felt impelled to paint the composer of *Euryanthe*, *Der Freischütz*, and *Oberon*, not only with the lyre and laurel-wreath, but also in court costume, in shoes and in pumps; in his old grey dressing-gown; as a poor traveller; as head of his family, in good and in bad humor; and, shortly, under all the conditions, great and little, constituting the world in which his works grew like golden fruit; in a word, to make the reader live with him."

Connected with this, also, is what the author says respecting the ample materials at his disposal, and his treatment of them, as well as respecting his narrative. Besides the printed accounts, his chief authorities were some thousand letters from and to Weber, together with the latter's notebooks from February 26, 1810, up to three days before his decease.

"I never exercised greater caution," he continues at page xii., "than when receiving oral or written reminiscences, supposing the former were not based upon previous memoranda, from contemporaries; this applies even to the family traditions, and to the statements of my mother. It is really incredible how the stream of life mixes up events with each other, as regards time and importance, in our memory. I have received from highly honorable contemporaries, theatre officials, and friends of my father, circumstantial communications relating to facts, whole series of events and occurrences, the correctness of which my informants guaranteed, and yet in those communications, as was proved by a comparison of reliable authorities, all the dates were incorrect, and events separated by long periods from each other were mixed up into one. Nay more; I extended my caution in the reception of materials, especially when describing subjective circumstances, even to the correspondence, because I am well aware that a man at his desk is very different from a man engaged in the struggle of life, and I did not even except Weber's own letters, particularly those to his wife. For this beloved woman, to whom his life and reputation were dearer than they were to himself, and who used to await with the most nervous anxiety good news from him, Weber, without departing from the actual truth, often affectionately made matters appear in a more pleasing light than that which, now and then, they really emitted.

"With regard now to the outward form of representing the life-picture to be produced from this mass of materials, it appeared to me that an artist's ought to be narrated in a different tone, and described in a different style from that of a hero or a scholar. I have endeavored to impart to my narrative the local tone of the period of life described, though letting the whole stream on in that tempo in which Weber's short life, eagerly, hurriedly, and restlessly, wore itself out. In consequence of this endeavor on my part, combined with the fact of my having availed myself of the unusual mass of separate particulars at

my disposal, the narrative, as I do not conceal from myself, has here and there, assumed a peculiar character, as though the gaps in the course of the historically authenticated facts had been filled up by fictitious details, and thus that this or that portion had been rounded off into a romance-like story. But such is in no instance the case! Even in details I have never consciously swerved from the facts, and though I have not given any of my authorities, I am most ready, in answer to any reasonable questions which may be addressed me, to mention the authorities from which I took each fact, or, as is allowable, cautiously drew my inferences.

"To carry out consistently the principle of my narrative, it was requisite that—and I shall, perhaps, be blamed by prudish and fanatic admirers of discretion—I should cast a stronger and clearer light than it has hitherto been the fashion to cast upon that sphere of the life of Weber's soul, which as *primum mobile* comprised his world, the working of his heart, and the objects of it. But it struck me, although most biographers, with a misconceived feeling of delicacy, have only dared to give in the way of hints timid and pale reflections of this sunshine in the world of an artist's soul, that such a course was equivalent to painting a panorama without a sky.

"I therefore, hazarded the experiment, as I think I was entitled to do, for as great men always grow after their death, while little ones disappear like will-o'-the-wisps, the feeling which in the case of human non-entities is called sentimental enthusiasm and youthful folly, becomes in that of great men, mighty, creative, and plastic power. Besides, it was no part of my intention to write a panegyric on my father."

Finally, Herr von Weber, with the same impartiality, and irrespective of the persons concerned, promises to give an account, also, of his father's official relations in Dresden. Weber's position there was a painful one; he was not able to gain, either in an artistic or political sense, the confidence of those placed above him, Count Vitzthum excepted. His importance as an artist was so little valued there, "that, on one occasion his last official chief, observing, as he travelled with him, the manifestations of high esteem which were offered him on all sides, exclaimed in deep astonishment: 'Weber, are you really then a celebrated man?'"

(To be continued.)

The late Stephen C. Foster.

HIS MUSICAL CAREER—THE FUNERAL CEREMONIES.
From the New York Evening Post.

On the tomb of Donizetti, in the cathedral at Bergamo, is a modest inscription saying that the dead composer was "a finder of many melodies." The simple record—too unpretending for the merits of the Italian composer—will be peculiarly applicable to the late Stephen C. Foster, the song-writer, who died on the 18th instant in this city.

Mr. Foster was born in Pittsburg, July 4, 1826, the same day on which Thomas Jefferson and John Adams died. His father was a well-to-do farmer, and laid out on his property a town which he intended to call Foster ville. "Soon afterwards," says Mr. Charles McKnight, of the *Pittsburg Evening Chronicle*, in his interesting biographical notice of the late song-writer, "the gallant Captain Lawrence was killed, fighting his ship, the Chesapeake, and Mr. Foster patriotically changed the name of his town to Lawrenceville, adopting as the motto on the corporation seal the dying words of Lawrence, 'Don't give up the ship.'"

When seven years old young Stephen Foster showed enough musical precocity to learn, unaided, the flageolet; and later he played other instruments, though, like most composers, he was never eminent as a performer. Like Moore, he was fond of singing his own songs, and when he accompanied himself on the piano or guitar, there was a charming and plaintive sadness in his voice which touched the hearts of his listeners.

His melodies are so sweet, so simple, so unpretending, that few people supposed that he had studied music scientifically, and was familiar with the more classical works of Mozart, Beethoven and Weber. He, also, was a man of considerable versatility in other branches. He understood French and German, painted in Water Colors, was a good accountant, and wrote all the words as well as the music of his songs. These words were in style almost identical with his melodies—sweet, simple, and no worse in rhyme or rhythm than the majority of popular lyrics.

George Willig, the Baltimore music publisher, published his first song in 1842. It was called "Open thy lattice, love," and was followed by "Old

Uncle Ned" and "Oh! Susanna," which were issued by Peters of Cincinnati. Then appeared "Louisiana Belle," "Nelly was a lady," "Camptown Races," "My Old Kentucky home," "Massa's in the cold, cold ground," "Nelly Bly," "Oh, boys, carry me 'long," "Old Folks at Home," and others. With these Foster established his reputation as a writer of negro minstrelsy, and at the same time made considerable money, his New York publishers, Firth, Pond & Co., paying him over \$15,000 on "Old Folks at Home" alone—the most profitable piece of music ever published in this city. E. P. Christy paid Foster five hundred dollars for the privilege of having his name printed on one edition of this song.

During the past ten years Foster's compositions were of a more sentimental and refined character. He dropped the burlesque negro words and wrote and composed such songs as "Willie, we have missed you," "Ellen Bayne," "Maggie by my side," "Come where my love lies dreaming," "Little Ella," "Jennie with the light brown hair," "Willie, my brave," "Farewell, my Lillie dear," "Oh, comrades, fill no glass for me," "Old Dog Tray," "Mollie, do you love me?" "Summer breath," "Ah, may the red rose live away," "Come with thy sweet voice again," "I see her still in my dreams," "Suffer little children to come unto me," "Ella is an Angel," "I will be true to thee," and over a hundred others. His last composition—a song said to include one of his most beautiful melodies—will soon be published by Horace Waters, of this city. His later works exhibit greater grace and tenderness than his earlier ones; and had he lived, and taken proper care of his health, he might have obtained the most enviable eminence as a musician. As it is, he had the blessed, heaven-sent gift of melody, and his compositions, if not his name, are known all over the world. Russians, Italians, Germans, French, and even Egyptians and Chinese, have heard and admired these sweet strains which made Stephen C. Foster pre-eminently the ballad writer of America. We hope his publishers will make a collection—if not of all—of his best songs and choruses, and publish them in some enduring form; for their popularity will not die with the man whose genial imagination gave them birth.

Mr. Foster—who for the past three years had lived in this city—was buried at Pittsburg. The *Evening Chronicle* of that city says of his farewell:

"His death took place on the 13th instant, in New York city. With praiseworthy state-pride, the President of the Pennsylvania Railroad Company gave orders that his remains and the party in charge of them should be passed over the road free of charge. The Adams Express Company also declined to take any pay for conveying his remains from New York to Harrisburg.

"As stated in the previous notice given of the deceased, he married a daughter of the late Dr. McDowell, who, with an interesting daughter of twelve years, survives him. Some of his friends here, and other lovers of music who acknowledge his numerous and valuable contributions to musical science and literature, have united in having impressive and appropriate ceremonies at his funeral. At Trinity Church the exercises were vocal, led by Mr. Kleber; at the grave they were instrumental, some of Mr. Foster's most popular airs having been introduced. Mr. Foster has won a fame which is unyielding. His influence extends over every land where there are voices to hymn forth sweet notes and hearers to be moved by them."

Music Abroad.

Germany.

BERLIN. Mendelssohn's "Elijah" was produced in the latter part of December, and excited a lively interest. Very interesting pieces formed the programme of the first concert of the Domchor: for instance, the *Crucifixus* by Lotti, the *Miserere* by Mozart, a Motet in five parts by Bach, and an ariso from the *Passion* music by the same, sung by Fr. Decker.

A new ballet, *Morgano*, by Taglioni, (whose ballets, with Hertel's music, are poems both to eye and ear), has been brought out at the Royal Opera House.

Gluck's "Orpheus and Eurydice," was performed Dec. 8th, to a full house. Frau Gericke took the part of "Amor," instead of Frau Lucca, the latter being hoarse. Gericke looked charmingly, and sang as well as her voice, totally unsuited to any lyric rôle, would permit. Frau de Ahna as "Orpheus" was, notwithstanding her diligent application to her stud-

ies, not very good, but the public was lenient towards her, even calling her out at the end of each act. Frau Santer, as "Eurydice," was really good and showed great dramatic talent. The orchestra was excellent and well conducted by Taubert, but the female chorus often showed want of harmony.

Among the representations to take place next week the following deserve to be named: "Don Giovanni" with the celebrated Frau Köster as "Anna," the ladies Santer and Gericke, and Salomon, Kränse, Kruger and Fricke; also Gluck's "Armida." The repetition of "Martha" has likewise filled the house. Frau Harries Wippen is still prevented from acting on account of illness.

COLOGNE. The third Gesellschaft's Concert took place under the direction of Herr Ferdinand Hiller, in the Gürzenich. As usual, it was devoted to the performance of an oratorio, occupying the entire evening, viz., Handel's *Messiah*, which the public had not heard for some time. In the course of the winter, another grand oratorio, and after that J. S. Bach's *Matthäus Passion* will follow.

The fifth Gesellschaft's Concert, under the direction of Herr Ferdinand Hiller, took place on Tuesday, the 29th ult., when the following was the programme: Part I.—Symphony, No. 6, Niels W. Gade; Soprano air from *Saul*, Ferdinand Hiller (sung by Mdle. Pauline Wiesemann); Concerto in C minor Mozart, (Mad. Clara Schumann). Part II.—Overture to *Lodoiska*, Cherubini; Pianoforte solo, R. Schumann and Ferdinand Hiller (Mad. Schumann); Eichen-dorff's "Flucht der heiligen Familie," for chorus and orchestra, Max Bruch; Songs, Schumann (Mdle. P. Wiesemann); Fantasia for Pianoforte, chorus and orchestra, Op. 80, Beethoven (pianoforte, Mad. Schumann). The *Zeitung* says:

"A new composition, by Max Bruch, of Eichen-dorff's pleasing poem, is worked out with the same happy talent which the gifted composer of the opera of *Lorelei* has already exhibited most satisfactorily in several smaller vocal pieces for chorus and orchestra. The work consists of only two movements in E flat major, an Andante, 6-8 time, which modulates into an Adagio, 4-4 time, at the words "Und das Kindlein hob die Hand." It is a charming picture of feeling, an Idyll, in which the tones stream fragrantly forth, and a profound sentiment of devotion is gently cradled upon soft pinions. No rhythmic jerk, no harsh modulation, in fact, no trace of affectation of any kind disturbs the pure, quiet flow of the melody, which is supported by agreeable harmony and charming instrumentation."

BRUNSWICK. The new Association for Concert Music lately gave its fifth concert. The primary object of the society was to give twelve concerts—four with a full band (Sinfonie-Soirées), and eight for chamber-music. The following artists have already appeared:—Herr Hans von Bülow, Madame Clara Schumann, Joachim and Madame Joachim, Herr Carl Reinecke, Herr Ferdinand David, and Herr Lubbe. Herr A. Franz Abt is the conductor. At the fifth concert the proceedings commenced with Schubert's D minor quartet, executed by Herren Blumenstengel, Sommer, Eygeling, and Kindermann. In the course of the evening Madlle. Sara Magnus, from Stockholm, performed Chopin's "fantaisie-impromptu," Jensen's "Stille Nacht" and Liszt's "Rigoletto fantasia."

Herren Carl Reinecke, Ferdinand David, Louis Lübeck (from Leipsic), and Madlle. Storek, took part in the third Subscription Concert, when the following compositions were performed:—Trio, in C minor, Mendelssohn; air, "Glücklein im Thale," from *Euryanthe*, and song, "Fahr wohl, der Goldene Sonne," Reinecke; Pieces in the popular style for pianoforte and violoncello, Schumann; "Rondo brillant," for pianoforte and violin, Schubert; "Suleika," and "Es weiss und rüh es," Mendelssohn; and trio, in B flat, major, Op. 97 Beethoven.

ROTTERDAM. Hiller's opera, *Die Katakomben*, has been produced with great success. The singers were repeatedly called on. The same compliment was paid the composer at the conclusion of each act.

VIENNA. There were 326 performances at the Imperial Opera House during the past year. The repertoire, which was pretty much the same as usual, consisted of *Die Zaubersflöte*, *Le Nozze di Figaro*, *Don Juan* and *Weibertreue* (*Così fan tutte*) (Mozart); *Fidelio* (Beethoven); *Les Huguenots*, *Robert*, and *L'Étoile du nord* (Meyerbeer); *La Juive* and *Les Mousquetaires de la Reine* (Halevy); *Jessonda* (Spohr); *Le Postillon de Lonjumeau* (Adam); *La Dame Blanche* (Boieldieu); *Norma* (Bellini); *Les deux Journées* (Cherubini); *Lucrezia Borgia*, *Maria di Rohan*, *Lucia*,

* *Niederheinische Musik-Zeitung*.

Don Sebastian, and *Belisario* (Donizetti); *Lohengrin*, *Tannhäuser*, and *Der Fliegende Holländer* (Wagner); *Faust* (Gounod); *Ernani*, *Traviata*, and *Rigoletto* (Verdi); *Martha*, *Stradella* (Flotow); *Hans Heiling*, and *Templer und Jüdin* (Marschner); *Wanda* (Doppler); *Lalla Rookh* (David); *Der Freischütz*, *Euryanthe*, and *Oberon* (Weber); *The Bohemian Girl* (Balle); *Guillaume Tell* (Rossini); *Die lustigen Weiber* (Novotny); and *Das Nachtlager in Granada* (Kreutzer). This list contains the names of twenty-three composers and thirty-eight operas. To render it complete we have still to hear the best works of Auber, Boieldieu, Bellini, Donizetti, Gluck, Lortzing, Rossini, Spontini and Schubert. In the rather long period of an entire twelvemonth *Lalla Rookh* was produced for the first time, while *Weibertreue*, *Templer und Jüdin*, and *Les Mousquetaires de la Reine*, were revived. There was also a new ballet entitled *Jotta*. Of a truth the good Viennese are perfectly right in asserting that neither the manager nor the artists shall kill themselves by over-work. Indeed the public are not at all satisfied with the mode in which things are conducted. For instance, Herr Ander, who was unable to appear during more than six months last year, is again laid up with an affection of the throat. It is really high time that he should retire, for his continuance on the list of the effective members of the company causes only frequent disappointment and confusion. Much dissatisfaction is manifested, also, by the press with other artists connected with the same establishment. It is said that when three singers, to wit: Mad. Dustmann, Herr Beck, and Herr Walter, receive respectively an annual salary of 14,000, 18,000, and 10,000 florins, they ought to possess some power of attraction. This, it is pretty evident, they do not possess, for, at the last performance of *Hans Heiling*, in which they sustained the leading characters, the house was absolutely deserted.

In the way of concerts, I beg to state that Herr Ernest Pauer, from London, will give a concert on the 10th instant. He will shortly be admitted to an audience of the Emperor, to thank the latter for the Order of Francis-Joseph recently bestowed on him by that august personage—Leopold de Meyer has announced a concert for the 10th inst.—On New Year's Eve, the members of the Mannergesangs-Verin executed a comic quartet entitled the "Markthallen-Quartet" (the "Market-Quartet"), the singers, or rather actors, being dressed as four market-women. The performance was greeted with shouts of laughter and elicited continuous applause.—Herr Laub has brought his series of Quartet-Evenings to a termination for the present, by an admirable performance of Haydn's F minor quartet, Bach's difficult Violin solo, and Beethoven's quartet in C sharp minor.

The *Niederheinische Zeitung* announces that the music of Robert Schumann's *Faust* was about to be executed in this city, Herr Jules Stockhausen singing the part of Faust.

At the imperial opera house the 72d anniversary of Mozart's death was lately observed with a performance of *Zauberflöte*; the 88th anniversary of Boieldieu's birth by a performance of *La Dame Blanche*; the 93d of Beethoven's by a performance of *Fidelio*; and the 77th of Weber's by a performance of *Oberon*. A German author informs his readers that Mad. Nissen, the widow of Mozart, told him that the cash amount at her disposal at the death of the great master was 12 cents.

LEIPZIG. At the fourth concert of the Euterpe the following compositions were performed under the direction of Herr Hans von Bülow:—Symphony in C minor (Haydn); Pianoforte Concerto, in E flat major (Beethoven); "Des Sängers Fluch," Orchestral Ballad (H. von Bülow); second Pianoforte Concerto, in A major (Franz Liszt); and the overture to *Ali Baba* (Cherubini). The Ossian Choral Association, under the direction of Herr A. Härtel, gave a concert lately, to which, however, only those persons who had received invitations were admitted. But the number of invitations issued was above a thousand. The vocal compositions comprised Schiller's "Lied der Glocke," set by Romberg; choruses by F. Becker, R. Franz, M. Hauptmann, A. Härtel; and "Schön Rothraut," by Schumann, but they were given in a very slovenly manner, not at all creditable to any one concerned. The "Infant Prodigy," Miss Krebs, played some pianoforte pieces. Altogether the concert was not a success.—The programme of the ninth Gewandhaus concert comprised: Symphony in B flat, major (No. 4), Gade; Violin-concerto in A minor (No. 5), Mollique (played by Herr Dreychock); the "Hebrides" overture, Mendelssohn; and the Sinfonia Eroica, Beethoven. The programme of the tenth concert of the series was as follows: D major Symphony, Ph. M. Bach;

air from Rossi's *Mitrame*, sung by Mdle. Bettelheim, from the Imperial Opera, Vienna; Pianoforte Concerto in D. minor, J. S. Bach [played by Herr Carl Reinecke]; Overture to *Iphigenia in Aulis*, Gluck; air, from Handel's *Hercules*, sung by Mdle. Bettelheim; Variations for the Pianoforte, on a theme by J. S. Bach [composed and performed by Herr Carl Reinecke]; and songs [with pianoforte accompaniment], sung by Madlle. Bettelheim.—Weber's *Oberon* has been successfully produced with recitative, the words by Herr von Meyern-Hohenberg, and the music by Herr Lampert.

The programme of the eleventh Gewandhaus Concert was composed as follows:—Cantata for solos, chorus, and orchestra, J. Seb. Bach, [first time]: soloists, Madlle. Dora Narz, from Frankfort-on-the-Maine, and Herr Julius Stockhausen; overture [Op. 124] Beethoven; New-Year's Song, for solos, chorus, and orchestra, by R. Schumann, first time: soloists, Madlle. Narz and Herr Stockhausen; and C major symphony, Franz Schubert.

Dwight's Journal of Music.

BOSTON, FEB. 6, 1864.

Concerts.

GREAT ORGAN. The "Grand Sacred Concerts" at the Music Hall on Sunday evenings have grown into a fashion. They are at least very "popular"; they "succeed" materially if not artistically. We are glad that they not only reduce the organ debt, but put money into the pockets of the organists, who thus far have so generously given their services in introducing the great instrument to the public; we should be still more glad if they did this in the direct instead of the inverse ratio of the said organists' fidelity to pure Art and true organ music. But it is not to be denied, *ad captandum* programmes catch the crowd. Whether musical taste is raised thereby, whether the love of music is deepened and strengthened, whether musical sentiment becomes more earnest, more refined, poetic and religious, by listening to medleys made up on the principle of something to please everybody, is a question always met by opposite answers. The common notion is, that the many, by hearing what they can enjoy without mental effort of any sort, will gradually begin to crave something a little better, this sop to Cerberus meanwhile securing toleration, if not attention, to one or two specimens of the better, perhaps even of the best, slipped in among the rest, pearls among the pebbles, as an artistic make-weight, so as to save at least the name of Art. There may be something in this; but then on the other hand it is hard to see how feeding upon sugar plums can tend to create a healthy appetite, or how long listenings to incongruous miscellanies of things hacknied, trivial, sentimental, popular, and what not, can do otherwise than muddle one's musical perceptions, and discourage any hope of higher gain in music than amusement. (Actually one of the papers called attention to the first performance of Allegri's *Miserere* as a "public entertainment!") Seriously, is it not a sad day for Art, when we make it the prime requisite, the *sine qua non* of a musical performance that it shall be "popular"? An artist is not in soul and truth an artist, until he can afford to "seek first the kingdom of righteousness" and wait for "these things" to be "added."

But we will possess our souls in patience, trusting that somehow all things are working together for good, and that whether by or in spite of all these jumbles and compromises between what is true and what is false, there is really some pro-

gress, and that each year adds to the number of those who appreciate and love and crave that which is best and truest in each department of musical art. Perhaps when every sort of experiment shall have been tried with our great Organ, when it shall have exhausted all ingenious ways of stepping down from its own dignity, when it shall have masqueraded through all the characters (all less noble than its own) which idle, wondering people "seeking for a sign" demand of it, when it shall have shown all that it can do not as an organ, and it shall all be found after all to be no miracle,—perhaps then the ignorantly curious public will be content to take it as an Organ, and find an infinitely higher satisfaction in its normal, unpretending, characteristic functions, in the real organ music, which, if it may not blaze and flash like fireworks, may shine all the more sweetly into the inmost soul of the fatigued and disappointed runner after these things.

Now, do not suppose, because we criticize these concerts without regard to the popular test, that, therefore we can see no merit in them. Granting that they have contained much that was very excellent in its way, and that from a certain point of view, by no means the lowest, we could describe them in rose color, still is it not *our* duty, while everybody praises from the popular standpoint, to hint at least how the whole thing must look from the standpoint of serious artistic criticism? All successes have to come at last into the scales of artistic truth to be weighed. It is far better that what is done be true, than that it be popular; for by the latter standard Bacchus any day beats Bach, even in a "sacred" concert.

In point of execution we certainly could find little fault with either of the three concerts thus far given; organists and singers have displayed skill and taste. But in point of programme only the first of them can be called in any sense an Organ concert. Miscellaneous as they are, we record these programmes as matter of history. That of Mr. PAINE, to which we barely had room to allude last time, came very near to being a true organ concert; the organ pieces predominated, and they were all pieces really written for the organ, Bach taking the lion's share by a sort of divine right which no serious musician would dispute; the work of Thiele having enough of what Beethoven, speaking of Schubert, called the true spark in it to warrant all the repetitions it has had; and Mr. Paine's own compositions being earnest and musician-like in form and spirit. But for the vocal pieces, it would have been an altogether pure and unexceptionable organ concert. These did credit to the singers, but we cannot say they added to the artistic value of the concert; they rather disturbed its unity, appealing to a different audience, conjuring up another spirit. (Mind, we are applying the severest test.) That Mr. P.'s "Benedictus," conforming more to the Catholic style than is his wont, has beauty, we have said before. And now here is Programme No. 1, of Sunday evening, Jan. 17, the Music Hall perhaps one-third full, but the attention and applause encouraging.

1. Grand Concert Piece in C minor.....Thiele.
2. Vocal Duet, Sung by Miss Adams, and Miss Ryan.....
3. a. Andante con variazioni, from Fantasia Sonata } J. K. Paine.
b. Caprice.....
4. Contralto Solo, Prayer by Stradella, Miss Ryan.....
5. Grand Toccata in F.....Bach.
1. Choral Variations: a. "By the waters of Babylon,"
b. Christ our Lord to Jordan came.....Bach.
2. Tenor Solo:—"In native worth,".....Haydn.
Sung by Mr. Wheeler, accompanied by Mr. Daum.
3. Passacaglia in C minor.....Bach.
4. Vocal Quartet—Benedictus.....J. K. Paine.
Miss Adams, Miss Ryan, Mr. Wheeler and Mr. Kimball.
5. Variations on Old Hundred.....J. K. Paine.

The next two concerts were principally vocal, the Organ serving admirably the purpose of accompaniment to the miscellaneous selections, but doing little by itself; only a couple of pieces each time; and these not of the best; *Offertoire*s of the showy French school, by Battiste and Wely, much more operative than religious in their spirit; *offerings* indeed, not to the most High, but rather to the curious crowds that frequent the churches just to hear the music and to see the sights. We do not ask that these things should be excluded from all chance of a hearing; let them have their turn (they have had it very often lately); but it does seem singular that just these "sacred" concerts, in which each organist is made free to arrange all after his own ideal, should have no organ music to present, on such an organ, but these gay-colored late French fashions. The one exception has been the "Dead March" from "Saul," which has been fairly run into the ground since the great Organ came. This is strictly an occasional piece; for a funeral occasion, or heard in its order in the Oratorio of "Saul," it is all right, one of the most solemn of all dirges; but brought continually forward thus in concerts, and with all this *ad libitum* superfluous accompaniment of pedal "thunder," it becomes a tedious bore. Is it not high time that the concert organists agreed to lay it on the shelf? Programmes become wearisome when pieces are put into them simply for the reason that they have been applauded in previous experiments. Make up a programme merely of pieces that are always encored, and who will have the patience to sit through it? The continual re-appearance of Handel's "Pastoral Symphony," and of some of the vocal pieces, such as "With verdure clad," is also questionable; they are good, if we do not allow them to become hacks; yet a great singer might renew their life. Such things appear also in Leipzig and Berlin programmes, do you say? Yes, once perhaps in a season, but not in concert after concert. With these qualifications, the vocal matter of the two concerts was certainly rich in intrinsic interest and beauty.

Sunday before last Mr. J. H. WILLCOX gave the concert, aided by the choir of the Church of the Immaculate Conception, twenty-four well-trained voices, and such good solo singers as Mrs. J. M. MOTTE (formerly Miss Washburn), now of New York, Miss A. L. CARY, Mr. P. H. POWERS, &c. It was a concert of Catholic music, and great was the curiosity, as it is with travellers going abroad, to hear something of the sensuous and gorgeous music that we read of in the Roman service. This, with the great popularity of the concert-giver, and of the singers, drew such a crowd as almost overflowed the Music Hall. This was the programme:

1. "Gloria," from Mass No. 16.....Haydn.
 2. Tenor Solo and Chorus—"Ave Verum Corpus," Falkenstein.
Solo by Mr. W. F. Barrell.
 3. Soprano Solo and Chorus—"O Salutaris,".....L. Provoost.
Solo by Mrs. Prescott.
 4. Organ Solo—"Offertoire" for Soft Organ.....Battiste.
Mr. J. H. Willcox.
 5. Song—"Ave Maria Stella,".....Proch.
Mrs. J. M. Motte.
 6. Chorus—"Benedictus,".....Hummel.
 7. Bass Solo and Chorus—"Fat e Sonitum,".....Costa.
Solo by Mr. P. H. Powers.
 8. Soprano Solo and Chorus—"Agnus Dei"—First Mass, Mozart.
Solo by Mrs. Motte.
- Part II.
1. Contralto Solo. "He was despised,".....Handel.
Miss Cary.
 2. Soprano Solo and Chorus. "Pater Noster,".....Gordigliani.
Solo by Mrs. Prescott.
 3. Organ Solo—"Offertoire" in G.....Lefebure Wely.
 4. Tenor Solo and Chorus—"Et incarnatus," 12th Mass, Mozart.
 5. Solo—"Gratias Agimus,".....Guglielmi.
Mrs. Motte.
 6. Benedictus—from Mass in G.....Weber.
Mrs. Motte, Miss Cary, Mr. Barrell, Mr. Powers.
 7. Solo. "Pietà Signore,".....Stradella.
Mr. Powers.
 8. "Credo"—from the "Imperial Mass,".....Haydn.

The Mass music of Haydn, Mozart and Weber, although often verging on the operatic, has a rare charm to one whose whole experience of church music has been the dry husks of Yankee psalmody, or the chanted cadences or even the Te Deums of the English service. There is life and glow and feeling in it, and a free careering of the fancy in ideal realms of sentiment. We should be ungrateful to forget the musical enthusiasm with which it once inspired us; for then indeed it was a glorious revelation; after a while one learns that is not the highest and the greatest kind of sacred music; there is another, not so sure to fascinate at first, but more sure never to relax its hold upon the deepest sympathies to which music can appeal. No wonder, and no harm either, that the great mass of an audience should be delighted by these *Glorias*, &c. They were in the main finely sung, allowing for deviation from perfect tune now and then, in the isolation of the little choir at such a distance from its "base," the organ. Most impressive of all was the *Incarnatus* of Mozart, in which the Tenor solo was the revelation of a new, fresh voice of exceeding smoothness, purity and beauty. The Weber *Benedictus*, too, is lovely; and the *Agnus* of Mozart displayed the large voice and noble style of Mrs. Motte to great advantage. Miss Cary has a superb contralto, of which she seems to be fast gaining the control; pity only that her song had been of late so often sung. The "*Ave Maria stella*" of Proch seemed to us scarcely worth the singer's powers; the "*Dale sonitum*" by Costa not much better, except in the winding up by full choir and organ, which does indeed "give sound."

Last Sunday evening the programme took mainly the complexion of the English Episcopal music, Dr. S. P. TUCKERMAN presiding. Music Hall almost full.

1. Organ Solo. "Offertoire" in C. Op. 35, No. 3. Lefebvre Wely.
2. Te Deum Laudamus. (In G Major.) For two Choirs. S. P. Tuckerman
3. Trio. "Lift thine eyes." Mendelssohn. Mrs. Gilbert, Mrs. Fisk, Miss Annie L. Cary.
4. Soprano Solo. "With verdure clad." Haydn. Mrs. Fowle.
5. Chorus. From Fifth Motet. Bach.
6. Quartet. "Benedictus." (Mass in G.) Weber. Mrs. Fowle, Mrs. Shattuck, Mr. Sanglier, Mr. Powers.
7. Contralto Solo. "O rest in the Lord." Mendelssohn. Miss Annie L. Cary.
8. Quartet. "Their sun shall no more go down." S. P. Tuckerman. Mrs. Gilbert, Mrs. Fisk, Mrs. Shattuck, Miss Cary.
1. Organ Solo. Dead March, from "Saul." Handel.
2. "Misereere." Allegri.
- First Choir—Mrs. Gilbert, Mrs. Shattuck, Mr. Sanglier, Mr. Ryder.
- Second Choir—Mrs. Fisk, Mrs. Hall, Miss Cary, Mr. Powers. (The verses are sung by two Choirs, alternately.)
3. Verse Anthem. S. S. Wesley. Mrs. Fowle, Mrs. Shattuck, Mr. Sanglier, Mr. Trowbridge, Solo, Mr. Ryder.
4. "Eia mater fons amoris." Rossini. Mr. Ryder, and Chorus.
5. Bass Solo. "The soul's errand." Wm. H. Calcott. Mr. P. H. Powers.
6. Solo, Quartet and Chorus. "Gratias agimus." (16th Mass.) Haydn. Mrs. Shattuck, Mrs. Fowle, Mr. Sanglier, Mr. Powers, and Chorus.
1. Terzetto. "Not unto us." Mendelssohn. Mrs. Gilbert, Mrs. Fisk, Mrs. Shattuck, Miss Wood, Mrs. Henry, Miss Cary.
8. Chorus. Bach.

Most of these pieces had been sung in previous concerts of Dr. T. in St. Paul's church; but many of them were rare enough and good enough to warrant reproducing. The famous *Misereere* by Allegri most people did not find so very wonderful an affair; of course they could not outside of Rome in Holy Week. It is a little thing; only a few musical periods repeated over and over to new words; but there is a quaint charm in the harmony, which is supposed to have grown about it from year to year traditionally in the singing. It was as well done as we could suppose here possible; only we should have liked it quite as well

without the cheap effect of putting one of the choirs beneath the stage. The first Choral of Bach was truly edifying; the second, too, is fine ("Ein feste Burg"), but somehow it did not sound so well as we expected. Dr. Tuckerman's Quartet for female voices gave genuine pleasure; a pure and delicate piece of unaccompanied vocal harmony. The bass solo by Calcott was delivered with admirably clear elocution by Mr. Powers, but the music is not half good enough for the words of the old song.

To-morrow evening it is Mr. LANG's turn, when the Organ will present itself under still new phases, for instance in a Trio with violin and piano, and a duet with violin, Mr. EICHBERG and Mr. WILLCOX assisting; also Miss HOUSTON will sing the noble song in praise of the organ, from Handel's "Ode to St. Cecilia." A song from "Elijah," will be played on the Vox Humanastop.

ORCHESTRA. Symphony concerts by really a "Grand Orchestra," are still a desideratum and for the present, we fear, an impossibility with us. But already the call for orchestra music is met in a tentative and a small way, not only by one but by several proposals. Two are already in successful operation; one public, one amateur and private; and two more plans invite subscribers.

1. The ORCHESTRAL UNION, at their third Wednesday afternoon concert, had the Music Hall crowded; and the best attention was paid to the sterling classical pieces, namely, the C minor Symphony of Beethoven and the "Midsummer Night's Dream" Overture, which have come to be appreciated by frequent hearing, and which are of the stuff that does not stale by repetition. The Organ pieces were two of the brilliant popular favorites, played by Mr. WILLCOX, to wit: Kullak's *Pastorale* and Wely's *Offertoire* in G. Two light orchestral pieces formed the afterpiece, dear to the juveniles as a postscript in a letter: a Strauss waltz, "*Promotionen*," and the *Faust* potpourri again. Everybody seemed to enjoy themselves; to the more exacting it is not enjoyment to see the crowd enjoying the Fifth Symphony?

2. The MOZART CLUB treated their friends to a second "social orchestral entertainment" last Monday evening, and played, most creditably for amateurs, the following pieces:

1. Grand Symphony in D Major, No. 19. Haydn. Adagio; Allegro assai—Largo cantabile—Minuetto and Trio—Finale; Presto, ma non troppo.
2. Turkish March. "Ruins of Athens." Beethoven.
1. Overture, "Idomeneo." Mozart.
2. Andante, from Seventh Symphony. Beethoven.
3. Concert Waltz, "Lustschwärmer." Jos. Strauss.
4. Overture, "Anna Bolena." Donizetti.

The Haydn Symphony and the *Idomeneo* overture were happily chosen, being very characteristic of their authors and seldom if ever before heard here. These went smoother than the two Beethoven pieces, in which some of the wind instruments were not quite in tune.

3. "PHILHARMONIC" concerts also loom on the horizon again. Better late than never. Mr. CARL ZERRAHN has issued his subscription papers for a series of three concerts, in the Music Hall, with the completest orchestra that Boston can supply. There will be Symphonies and Overtures, classical and modern, and the best solo talent in the country, vocal and instrumental, is promised for "attraction" as they call it. If subscribers come forward as they will do if they know what is good, Mr. Zerrahn will commence in March on Saturday evenings. We only beg, seeing that the concerts are to be so few, that the time may be wasted on as little as possible besides choice and sterling compositions—i. e. real works of genius about which there can be no doubt.

4. Mr. JULIUS EICHBERG, one of our very ablest and most complete musicians has started quite a new experiment in the way of orchestral concerts. He seeks subscribers in a private way for *Two Orchestral Soirées* at Chickering's Rooms. We quote from his prospectus:

The Orchestra will be composed of twenty-four competent performers under my direction. This number, in a hall of medium size like the above, will produce an effect at least equal to three times that number, in a hall of larger dimensions. The Programme will be selected from the Symphonic works

of Haydn, Mozart, (so seldom performed of late), Beethoven, and the modern Symphonists. Solos, in keeping with the general character of these Soirées, will also be given by the best available talent.

To enable me as much as possible to give to these performances the character of *Private Soirées* of high refinement, I have limited the number of subscribers to 250. This number secured, no more tickets will be sold.

These Soirées will undoubtedly be very choice, made up altogether of such pieces as real music-lovers wish to hear; nor can we doubt that, with this guaranty, 250 such will speedily send in their names. The evenings fixed upon are those of Saturday, Feb. 20, and March 5.

CHAMBER MUSIC. The four delightful Soirées of Messrs. KREISSMAN, LEONHARD and EICHBERG reached their finale (alas! that we must say it) on Saturday evening, Jan. 23, at Chickering's Hall. No concerts this whole winter have been so thoroughly vivified with the artistic spirit and fresh interest throughout, as these. Every item in the programmes has been choice, and has had such interpretation as ever a Dresden or a Leipzig concert room, with its motto: *Res severa est verum gaudium*, would not be ashamed of. The last was on the whole, perhaps, the most enjoyable of all, and had this programme:

1. Trio B flat. (Op. 90). Schubert. Allegro, moderato, Andante un poco mosso, Scherzo, Rondo.
2. Dichterliebe. Schumann.
3. Siciliano, for Violin, from Sonata No. 7. Tartini.
4. Der Erlkönig. Schubert.
5. Capriccio, for Piano. (Op. 33, No. 2). Mendelssohn.
6. Trio (Op. 11). Beethoven. Allegro con brio, Adagio, Allegretto con Variazioni.

In the two Trios Messrs. Eichberg and Leonhard had the cooperation of Mr. HENRY MOLLENHAUER, of New York, truly an admirable violoncellist, and the wonderful Schubert Trio bristled with difficulties which he put out of thought with ease, calling attention only to the meaning and expression of the music. The early Trio by Beethoven is that one of which our Philadelphia correspondent wrote not long ago, written originally for clarinet instead of violin, but set down in the catalogue for either. The variations, on a very familiar old Italian air: *Pria ch'io l'impegno*, are indeed full of interest. Variations with Beethoven are not mere mechanical changes on a theme, but new imaginative creations prompted by the theme, real additions to its thought, beautiful children of the first thought in which the family likeness is strangely modified, it may be, never lost. Mr. Eichberg and Mr. Leonhard never played better. The *Capriccio* by Mendelssohn is one which we seldom hear, full of delicate and brilliant traits requiring fluent fingers and fine touch. The songs of course, were sung by Mr. Kreissman. We wish we had room to copy the little poems which make up the *cycle* of Schumann's finely impassioned "Poet's Love". Its many moods were exquisitely rendered, and the "Erl King", so dramatically sung and powerfully accompanied by Leonhard, made as great impression almost as if it were new.

We seriously hope those artists will vouchsafe us a few more Soirées. The opera is out of the way, there is rather a dearth of all but organ music, and how can they but feel certain of their audience.

OPERA. Maretzek's four weeks included twenty-three performances, at nearly every one of which the Boston Theatre was well filled, while on the "Faust" nights it overflowed. This piece is one which improves on further hearing, and it became immensely popular here, so much that, besides six evening performances, it was given as the farewell of the company on Saturday afternoon. Certainly the music, though not great, has many beauties, much refinement and dramatic fitness and is far better music than the crowds of curious new-comers seemed to be aware of, who would encore the brass band march, and seemed more occupied by Punchinello than by the musical complication in the foreground of the *Kermesse* scene. Miss KELLOGG's Gretchen will be ever memorable among the lyric impersonations of our stage. Other novelties of the last two weeks were Sig. Peri's "Judith," which found few admirers, although the proud part must have been acted well by MEDORI, Verdi's "*I due Foscari*," an intensely overstrained piece of lyric tragedy, in which the acting was the main thing. BELLINI making a grand old Doge, and a repetition of *Ione*. It is in this straining, tragic Verdi sphere, which has been stealing, if not stealing, their voices, making them hard and tremulous, that such singers as Medori, Mazzoleni and Bianchi show their chief strength; of course they were the people for the *Trociatore for Ernani*, and, as far as acting goes, for *Lucrezia Borgia*. One refreshing interval, one green vale not passion-scorched, must have been the *Sonnambula* with Miss Kellogg as Amina.

In the great success of this troupe the public paid its tribute to the honest average excellence, completeness and reliability of the whole company.

WORCESTER, MASS. The Mozart Society are rehearsing Romberg's "Song of the Bell" for the annual concert on Fast Evening. The Mendelssohn Quintette Club, on their second visit for the season, played Beethoven's Quartet in B flat, No. 6 of Op. 18, besides plenty of the "popular," including the attraction of Miss Addie Ryan as a singer; yet the people failed them. "Stella" mourns over it in terms which will have the sympathy of many such sufferers elsewhere:

Worcester, we are sorry to say, can no longer lay claim to being, as has been said of it, "the most musical city in New England, out of Boston." The concerts of the Mendelssohn Quintette Club, given in an annual series, have been a sort of test by which we have been accustomed to measure the growing taste for music of standard excellence. If the Club drew good audiences, we could depend upon as good success for other musical attractions, whether presented by foreign or home talent. This season the Club has not had its wonted success. Balls, parties, &c., have absorbed the attention of our little "fashionable world," upon which, here, as elsewhere, music depends not a little for patronage; while they who were getting interested, seeking to discover whether Mozart and Beethoven were not for them as well as for others, have been tried and found wanting—led away by countless attractions, which "well enough in their way," are the obstacles which are to be met and stoutly overcome before we can advance to the comprehension and enjoyment of what is highest and best. With very many the season has brought demands unparalleled upon money and time. Charities, all seemingly real, meet one at every turn; and yet the majority of the people have the wherewithal with which to meet any cause in which their hearts are interested. The truth of the matter must be found, we fear, in the deterioration of the character of our popular amusements. The tricks of street-advertising—the gaily painted cart that carries a pitiful drum; the showy bulletin board that carries "humbug!" on its face; the brass-band that excites the populace with spirited airs, and draws after it the boys with their huzzas, and their parents with their quarters; these are the festivities upon which the public dance attendance, seeking only amusement, nothing farther than the enjoyment of the passing hour,

"Pleased with a rattle, tickled with a straw."

But this is in accordance with the spirit of the times. Politically, we are out of the "slough of despond"; and with a fickleness which the French never exceeded, we rush to the utmost extreme of frivolity, and are doing what we should condemn in any other nation situated as we are. Extravagance in expenditure and dress is on the increase, and with this comes a change over the face of society, which is not what it was when we were all fully alive to our obligations to God and our Country, willing to sacrifice everything to the good cause, to forget self and selfish interests in this common struggle for individual freedom and national life. We love not croaking nor croakers; but "whatever is, is" not, now, just "right!"

NEW HAVEN. Oratorio music appears to be zealously cultivated among the singers of the chief cities of Connecticut. We have already had a report of successful performances of "Elijah," in both cities, by the "Beethoven Society" of Hartford. Now we learn that the "Mendelssohn Society" in New Haven is occupying itself with such works as Haydn's "Seasons" and Mendelssohn's "St. Paul," neither of which for many years has found a hearing here in Boston.

CAMBRIDGE, MASS. The two musical clubs of undergraduates in Harvard College, viz., the "Pierian Sodality" and "Harvard Glee Club," gave a concert in Lyceum Hall, on the 13th ult., with the following programme of part-songs and pieces for their little embryonic orchestra:

1. Overture, ("Iphigene in Tauris").....Gluck.
2. Artillerist's Oath.....C. F. Adam.
3. Der schönste Engel.....Hoffman.
4. Allegro, (from the 2nd Symphony).....Haydn.
5. Miller's Daughter.....Härtel.
6. Waltz.....Otto.
7. Priest's March, (from Athalia).....Mendelssohn.
1. Concert Waltz, (Die ersten Curen).....Strauss.
2. The Ruined Chapel.....Bécher.
3. Ungeduld, (Transcription).....Schubert.
4. Hunter's Song, Champagne Song.....Abt.
5. Overture, ("Martha").....Fietow.
6. College Songs.

ST. LOUIS, MO. The third concert of the Philharmonic Society [Jan. 7], under the conductorship of Mr. E. Sobolewski, had a remarkably rich programme, including: Beethoven's Pastoral Symphony; Mendelssohn's music to Schiller's "Ode to the Artists" [male chorus]; a chorus "Gloria Patri," by Palestrina; Bennett's Overture, "The Naiads," Kreutzer's overture, "Das Nachtlager in Granada," &c.

CHICAGO, ILL.—This growing metropolis of the North West, has a goodly account to show of its activity in the way of classical music. A correspondent writes us (Jan. 29):

"You know we have our PHILHARMONIC Concerts, which, according to home critics, rival if not outshine those of New York, Brooklyn and Boston; and, although in our opinion they are very far behind, we are very thankful to hear as much good music as they give us, so acceptably rendered. They have played this season Beethoven's "Seventh," a Symphony by Gade, and Schumann's glorious one in B flat. None of these performances were perfect, but all were creditable. Mrs. Kloss, of your city, gave us in these concerts a *Scherzo* by Chopin, and Mendelssohn's Concerto in G minor, with orchestra, besides some smaller pieces of Schumann, Chopin, &c. The vocal performances were mostly good, but, like all debuts of amateurs, principally of "local" interest. The lighter portion of the programme generally contained some Potpourris by BALATKA, the popular and able conductor, and some overtures.

"Mrs. Kloss also gave a series of classical Chamber Concerts, with the assistance of Mr. Lewis and Dr. Fessel (violin) and Mr. Balatka ('cello), which were the best we ever had had. The selections were unexceptionable throughout, and the performances artistic.

"THE MUSICAL UNION has this year dissolved into a "chamber concert giving society." Their concerts have been well attended: but think of your Handel and Haydn Society giving a Chamber Concert without even an attempt at chorus singing! and that is what is called the Choral society of the great North West. Before entering upon our opera season, which is to open February 1, with Grau's troupe, we had quite a treat in the shape of a sacred concert, principally gotten up to exhibit the organ of the 2nd Presbyterian church, which had been enlarged by the addition of 12 stops, and a hydraulic engine to work the bellows, by Mr. W. H. Chant, the organist, who is also a practical Organ builder. Messrs. Chant and Knopfel were the instrumental performers. The Mendelssohn Society, which for the last five years has given us many a treat, assisted, and sang Fleming's "Integer vita," for male voices; Mendelssohn's hymn, "Hear my Prayer," for soprano solo and chorus, and Nos. 7 and 9 [Bass solo and chorus] from the "Walpurgis night." The soloists were Miss Garthe, who sang a posthumous "Concert Aria" by Mendelssohn, Mrs. Carpenter, who took the leading part in "Hear my prayer," and Messrs. Sabine [Tenor] and Johnson [Bass]. This society, although they seldom give public performances, have for a number of years kept up their interesting rehearsals with a success and harmonious good feeling, which is seldom to be found in musical societies, and, under the able leadership of their conductor, Mr. Dohn, have not only become familiar with a great deal of good music, but have, whenever they have sung in public, carried away the prize.

"A more than ordinary success was gained by a young German, Mr. SCHUTZ, who sang at the last M. U. Chamber Concert the tenor aria from *Masaniello*, and who, with proper care and cultivation, promises to become one of the very best tenors in the country. At the end of the season I will report what more good things may have come to us, Grau's Italian opera included; may be only bring us something truly good."

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

In the language of love. (Le parlate d'amor)

Romanza. "Faust." 25

There is an indescribable air of sweetness, simplicity and purity about the character of Siebel, which renders his part a great favorite in all performances. In this "flower scene," the pretty address to the flowers, his dismay at their suddenly withering, the happy thought to sprinkle them with holy water, their reviving and the musical shout of "Victory," constitute one of the most charming songs.

Thou who art sleeping. [Tu che fai l'addormentata. Serenade. "Faust." 35

In strong contrast to the above is this most extraordinary serenade, in which the wheedling tones of the commencement of each verse are interrupted by boisterous laughter, and contrasted with the wailing at the end, for which we may thank the good-natured demon, who has a spice of honesty and good sense in his sarcasm.

O when in the chrysal clear, [E' strano poter il viso]. "Faust." 50

Marguerite, discovering a casket of jewels at her door, is childishly delighted with the glittering gems, with which she arrays herself, and appears "like a princess whom they salute in the street." Her expressions of joy constitute a charming scene, unlike a common song, but piquant and attractive.

Toast to the New Year. Ross. 25

A wide awake welcome to New Year's day, and wishes for the success of Union and Liberty.

The unknown heroes. Song and Chorus. Bricher. 25

A song, well worth singing, in memory of the brave soldiers who died for us, but whose names we do not yet know. Music smooth and melodious.

Instrumental Music.

Quadrille, from "Faust." In colors. Chas. Coote. 75

Contains many of the favorite airs of the opera. Faust's "Pleasure" song, the Flower song, the Soldier's chorus, and La vasa pupila, the morning song, all easily and brilliantly arranged. The title page contains a fine colored picture.

Estelle waltzes, Ch. D'Albert. 50

Another of the quite easy and brilliant compositions of this popular author. Excellent for pupils.

Union March Quickstep. Salem. 25

Spirited. Warlike.

Artot waltz. Alberti. 30

Commences with the favorite "Kiss" melody of Ardit, on which the succeeding waltz movements are variations.

Troubadour et Chateleine. Blumenthal. 60

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